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Summer Research

2010

The Relevant Jazz Band: Advancing the Big Band for All Peoples in Our Modern World

Joseph R. Bozich
University of Puget Sound

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The Relevant Jazz Band:
Advancing the Big Band for All Peoples in the Modern Age

An Arts, Humanities, and Social Sciences Summer Research Project
By Joseph R. Bozich
May - August 2010
University of Puget Sound '13
Music Education

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Attached: Score to *This, My Violent Machine*

Final Research Summary

It takes little study to know that the jazz band is not as well established in today's culture as in the past. There have been many theories as to why, but a fundamental understanding is that the youth of today simply feel little connection to the sounds their grandparents so enjoyed. Considering such a reality, I formed a question to which I hoped this research would answer: can the jazz band be advanced whilst retaining relevance to today's culture? Unfortunately, jazz as an art form has become incredibly polarized. On one side, there is a fierce conservatism, seeking to emulate the workings of such giants as Duke Ellington and his contemporaries. On the other, there is a fierce progressivism, seeking to advance the art form into a realm of avant garde expression that borders on no longer being jazz. Each eschews the other for its own reasons, and each harms cultural relevance in its own way. Fierce musical conservatism by its very nature will be far behind the popular music today in terms of relevance, whilst strict musical progressivism, also by its very nature, will seek to be as different as possible, and unfortunately, for the greater American public, "different as possible" is not desirable. Of course, there is a place for both attitudes, but I would seek to find a middle ground: something that not only seeks to move forward, but remembers where jazz has been and seeks to incorporate some of the modern popular musical tendencies. Three composers I feel have already been displaying such a middle ground in their own ways: Maria Schneider, Darcy James Argue, and Peter Vermeersch. Of course there are many more, but these were the candidates selected for the sake of research. The end goal of this research was to compose a new work based upon my findings within the scores of Schneider, Argue, and Vermeersch, one which display in my own musical language the moderation I sought to analyze.

To begin my study of musical scores, I needed a base framework within which to analyze jazz charts. To do so, I turned to Rayburn Wright's *Inside the Score*, a text which in turn analyzes the work of three composers contemporary to its publishing in 1982: Sammy Nestico, Thad Jones, and Bob Brookmeyer. Each of these composers was able to contribute something to my understanding of the art form, especially in Brookmeyer, who actually served as mentor for Maria Schneider and Darcy James Argue. From the scores of Nestico, I learned the importance of melodic construction. Such a facet of writing is invaluable when trying to incorporate aspects of modern popular music, as the overwhelming mode of music is voice and accompaniment, a.k.a. songs with singable melodies. From Thad Jones, I took away a great deal on the subject of chord voicings and harmonic motion. Understanding such complex chord structures was important to be able to write interesting and progressive harmonies. From Bob Brookmeyer, all of the above came through in its own way, plus a new understanding of compositional intensity and density (in other words, musical texture). I needed to avoid making my composition incomprehensibly dense—the melody still would need to cut through so that the audience would be able to follow it. With Brookmeyer's assistance, that was a goal easy to meet.

The main boost *Inside the Score* gave to me, alongside the innumerable small arranging hints and tricks, was Rayburn Wright's method of analysis, which I adopted for my score studies of the works of Schneider, Argue, and to a lesser extent Vermeersch (since I never actually acquired a physical copy of his scores). Wright broke down analysis into different categories: FORM, MELODY, RE-USE OF MATERIAL, VOICINGS/HARMONY, and ORCHESTRATION, with occasional variations on this form to meet relevant musical events. To go through each individual score I studied and relay my discoveries here would be unnecessary and become relatively redundant; by the time I got through about two-thirds of a composer's scores their trademark tricks were already apparent. Instead, I will include one score

study from each composer, giving a more specific look at their compositional style, then extrapolate and explain my discoveries from the larger bodies of work. If the reader still desires to see the full collection of score studies, they may turn to Appendix B.

Maria Schneider's "Green Piece," from her recording *Evanesence*, is likely one of her greatest works. In terms of melodic construction, it lacks the "head" form that might be seen in older charts. In other words, there is no section of the piece that is constantly returned to as a restatement of the melody, as many old jazz standards do, and in fact much of popular music does today. Instead, it is a constantly evolving and advancing melody that creates cohesiveness by recurring motivic material within itself. This method of melodic construction is inescapably tied to Schneider's approach to musical form. After a brief introduction, the form could be said to be AA¹A²BCDEA³, where A is a statement of the melody, B is the contrapuntal development of the melody, C is the tenor sax solo, D is the Piano solo (there is a small Bridge here based on A, but it is too small to be referred to as another section), and E is a more highly developed shout chorus on the A theme, but with enough of its own flair to call it distinct. Form-wise, there are two pieces of information especially noteworthy: that the only sort of repeated sections are redone with great variation, and the B section is home to a "Development" of the theme. Development as a technique is something most often reserved to the world of classical music, and seeing it used in jazz is just the sort of ingenuity that makes Maria Schneider such a fascinating composer. This developmental touch is present all throughout "Green Piece," in fact, and forms the basis for her reuse of material—the melody is scuttled and scattered throughout, developed and reformed, but always tied to its original structure in some way.

The voicings and harmonies present in "Green Piece" are of great interest. The ascending scale given to the trumpets in the opening to contrast the melody displays behavior bordering, if not meeting the requirements for, *Pandiatonicism*. The piece, as a whole, tends to lean towards Pandiatonic harmonies. Altered extensions, in fact, are almost nonexistent. The individual lines move in "chorale"-style voicing. In other words, each part moves independently, though still in reference to the chord sonorities. The chord structures formed are generally quartal/quintal, or highly extended tertian voicings. One of the main reasons I selected Schneider as a composer of study, however, was her genius in orchestration. In an interview supplied with scores to *Evanesence*, Schneider explains that she never manipulates a portion of the melody without keeping in mind the orchestrational color. Much of the time that the upper reeds are playing the melody the Bass Clarinet is doing so as well, softening the tone of the saxes. Indeed, just her choice not to run a normal jazz band saxophone section (two altos, two tenors, baritone) in favor of a more diverse reed section shows a stroke of creativity. Flugelhorn doubles are also present in the trumpet parts on many occasions. Schneider's understanding of texture is also readily present as well, as moments in the score that are thicker harmonically are accompanied by melody doublings to help it cut through and be heard, much like Bob Brookmeyer was mentioned doing earlier.

Overall, Schneider's contribution to this project revolved around her use of voicings and orchestration. Her overall compositional sound is fresh but not incomprehensible or difficult to connect with. In fact, Schneider's music is probably the easiest of the three composers here researched to enter into. However, in many respects she stays *too* harmonically conservative. Especially in regards to her later material, there is an effort—either conscious or subconscious—to make things sound "pretty." Prettiness certainly has a place, and in my own composition I certainly looked to incorporate those moments, but when overdone it is easy for younger minds to lose interest and drift elsewhere. Furthermore, some of her pieces rely on improvisation almost exclusively for the deliverance of melody, lacking concrete construction. For the jazz

world, this may be fine; for the wider community, considering the amount of hardline forms there are in the pop music world, some amount of concreteness is desirable, at least in my opinion. Her orchestration, however, I have no concerns about. Each of her pieces seems to have an original touch in this regard, and I certainly sought to steal a bit of that in my own writing. Overall, Schneider espoused most of the virtues I sought to imbue in the final composition: advancement without irrelevance. However, I would not say her music meets my criteria *perfectly*, considering the flaw above discussed. With that in mind, I turned to the music of Darcy James Argue, to see if he could flesh out those areas Schneider left untouched or display a different way of reaching relevant novelty.

Darcy James Argue is the leader of a self-described “steam-punk” jazz band, The Secret Society Big Band. Basically, his meaning is that they deconstruct the basic notions of jazz and retool them for the 21st Century. Certainly, this is precisely on the track this research followed. Of Argue’s pieces, his piece entitled *Phobos* fits the research best. The recurring melody occurs over a period of forty bars, extremely lengthy for most melodies, but handled here with a stroke of mastery. I find the concept of the long melody interesting; if we can understand distinctly the concreteness of such a far-reaching phrase, can we perceive concreteness in an even larger melodic construct? This was a separate question that I wished to explore in my research as a way to further the jazz bands horizons while remaining linked to the present. Of course, it requires consistent motivic unity, but that is something that Argue shows extremely well in this forty bar melody. In the broader world of structure, the form of the piece could be said to be Intro AA¹BCDE Conclusion, where A is the melody (A¹ only refers to countermelodic contrast), B is the tenor solo, C is the solo with softer accompaniment, D is the solo with busy accompaniment, and E is the chorale. As DJA mentions on his website, Bob Broomeyer taught him that a solo shouldn’t happen until nothing else *can* happen. This is perfectly illustrated here. Argue also manages develop the attitude of the piece organically while only repeating a formal section once. Granted, the bass line returns fairly regularly, but more as a motif than a sectional recurrence.

The re-use of material in *Phobos* is mostly in regards to the bass line, as its repetition throughout the piece proves its place as probably the single most important unifying characteristic. When the Chorale finally arrives, the melodic material is actually a rhythmically augmented version of the original A-section melody. Every note is the same. The soft trills and whole notes present in the opening also return later to tie together the different sections of the chart so that no one area becomes too distant from its fellows. Likely due to their common teacher, Argue’s voicings and harmonies are actually much like Schneider’s. In *Phobos*, there is an abundance of clustered major chords. However, unlike the first source of this research, the part writing outside the chorale section of the piece is far more independent. In many cases, rather than the band playing as a unit, it is playing as a multiplicity of units, the sum sound of which creates the composition. For this chart, that sound is very often parallel fourths or fifths in the outer parts, much like the power chords of the modern electric rock guitar. Argue’s orchestration is well developed as well. His use of varying brass mutes creates a nice break from the expected, and all the reeds are playing alternate instruments except the tenor and soprano saxophones (and even the soprano saxophone might be seen as a departure from normal jazz band writing). As Schneider, there are occasions where the trumpet section moves to flugelhorns, providing a very mellow, dark tonality that perfectly fits this piece’s sound world. Unless the accompaniment is very soft, the flute is always higher than the rest of the instruments, making sure it pierces the dark texture. Finally, to a greater degree than any chart yet researched,

the electric bass and guitar have their own driving power, accompanied by a drum set playing, in many circumstances, a straight-up rock feel, unusual for jazz.

Overall, I find Darcy James Argue's writing to be just the sort of progressive-but-not-distant music jazz needs. Indeed, it is mainly his sound off of which my own composition jumps, and from his point that I (only slightly) seek to advance. His charts all in their own way advance the medium, each without losing touch with "the common man." His innovations complimenting and contributing to those already observed in the music of Maria Schneider, a firm basis for future compositions is constructed. With these techniques at my disposal, I turned to my last subject of research, Peter Vermeersch.

Unfortunately, Peter Vermeersch's scores are unavailable to the public at present, so the depth of analysis could not be nearly so great as Schneider or Argue. However, having already found such valuable information with Argue, I sought only additional tricks, not earth-shattering revelations in musical form. Indeed, though I appreciate the sound of Vermeersch's band, the Flat Earth Society, I can understand that many would find their eclectic, vibrant, almost violent brand of jazz (bordering on heavy metal at times) to be undesirable. However, I definitely wanted to take some of that power, some of that energy, and incorporate it into my final work. Since that was lacking in Argue's constructions, I would combine DJA and Vermeersch as my way of advancing the jazz band. Of course, I wouldn't do so to such an extreme that the composition would become unlistenable, but there would be crunches thrown in here and there, to provide another color that Argue's writing doesn't explore and might push the audience as well as the ensemble. This sort of cooperation I think is the perfect source for advancement with relevance, mixing both "cool" and "crazy" together to create a progressive sound that young and old might enjoy.

At this point, the actual research portion of the project was concluded, and I could turn to my own creation. To guide my endeavor and provide another level of interest for the listener, I strove to make the composition based upon a story I would write. I tried several different outlines; the one I finally decided upon is actually quite different from the one I initially proposed. The outline did help a great deal in fighting compositional writer's block. I didn't want the piece to follow the story explicitly, sounds representing words, but more in attitude, so I didn't write the full story work until after the composition was concluded. The first movement/chapter, *This, My Undying Obsession*, is about a man who can't stop building a machine that he knows is going to be evil. In the end, he completes it and it escapes. The second movement/chapter, *This, My Memory in Agony*, is the man lamenting the fact that his machine killed his love. The final movement/chapter, *This, My Immortal Nemesis*, is the man confronting the machine, unable to destroy it, only able to imprison it. The whole work, named after the robot itself, is referred to as *This, My Violent Machine*. The complete story can be found in Appendix A.

Now we must turn to the music itself. As the story above implies, I knew that I wished the composition to be three movements. This would give me time to explore three distinct styles, exploring my research findings in each in unique ways. The first movement would be moderately fast and somewhat wild. The second would be very free, open, and solemn. The third would be somewhat-slightly-insane, modeled for the most part after the music of Peter Vermeersch. In feel, I knew I wanted the traditional "swing" feel to only appear in this third movement, as the first two would explore the world of non-swing jazz. In orchestration, I also wanted to try something more adventurous than just doubles in the reed section. For the composition, I added a full string section (Violin I + II, Viola, Violoncello), two Horns in F, a keyboard alongside the standard piano, a soprano vocalist, tuba in addition to the already present

Bass Trombone, and auxiliary percussion parts (Marimba, Vibraphone, and a single part that switches between claves, water splash cymbal, and tam-tam). Following is an overview of each movement in turn and the research's contribution to that section.

The first movement, *This, My Undying Obsession*, is probably the hardest of the three, for the most part because of an abundance of time signature changes. Jazz is traditionally found mostly in the time signature 4/4, occasionally 3/4. Many modern composers experiment with 5/4 and switching time signatures frequently. I, however, decided that a point of progression I would attempt would be the decision to not decide up front to have a time signature. Each measure would have whatever time signature it needed, not the time signature imposed arbitrarily by the opening. Sometimes, there might be the same time signature twice in a row. Many times, however, there would be a great deal of space before a time signature would repeat. For instance, the opening proceeds 4/4, 3/4, 7/8, 6/8. This pattern repeats, *but does not do so again*. Eventually, this metric madness dissolves into a straight-ahead rock 4/4, to tie into later movements where the metric form is not so complex. To provide the drive I wished, I gave a rhythmic ostinato to the piano part. Extramusically, this represents the "obsession" of the subject of the story. Harmonically, I used all the techniques I had learnt in my studies. Lots of clusters are present, and orchestrationally, there is a lot of instrument swapping. The piece concludes with an Ab that ties into the second movement's Ab, so there is no break between the two parts.

The second movement, *This, My Memory in Agony*, actually takes many of its cues from Bob Brookmeyer, specifically his haunting arrangement of the jazz standard *Skylark*. I took the harmonic language I had gleaned from my research and applied it to a spacy, dark sound world, trying to create a regretful, despairing atmosphere. The 'cello solo in the opening ties in to the story's assertion that the man's love played the 'cello, and the first time they met, she had been headed to a performance. This movement also ends without a break, suddenly cut off by the third movement's introduction.

The opening of the third movement, *This, My Immortal Nemesis*, is definitely the most experimental moment in the composition. Almost the entire ensemble is given the instruction "Go!" and expected to perform group atonal improvisation. When this madness has concluded, a very bizarre swing section begins, in straight ahead 4/4, but with plentiful dissonances from the world of Peter Vermeersch. To compensate for this advancement, the middle section provides an Rn'B/Rap feel beneath a trombone solo, taking its cues, obviously, from the world of popular music. I wished here to play with form, so rather than a constantly evolving form like the first two movements, I played with the tried-and-true jazz form of the "head chart." The first portion of the swing section is treated as the "head." After the solo section, the head returns, then is linked to a coda, and the piece concludes. The coda for this piece concludes with a huge unison, finalizing the twenty minutes of music preceding it.

As of this writing, the performance future of the piece is slightly uncertain beyond the knowledge that it *will* be performed at some point in the semester following this research's conclusion by the University of Puget Sound Jazz Band, under the direction of Wayne Horvitz. Without a doubt, the composition ended up being difficult, partially because of the desire to progress the jazz band. The resulting improvisational sections and certainly the first movement's meter changes are for the most part the source of this complexity. However, I believe the piece remains within the reasonable grasp of performance, though some modifications may need to be made to fit collegiate players on certain parts.

It can be said that this research successfully met its goal. The resultant composition I feel both progresses the medium and maintains awareness of its audience, even going so far as to include formulaic clues from popular music. Pulling techniques from Maria Schneider, Darcy

James Argue, and Peter Vermeersch has resulted in a culmination of tactics, not a hodge-podge quilt. Using the foundation provided in many parts by Argue himself, I believe my composition succeeds in moving a step slightly further. My hope would be that this provides a firm foundation upon which more such ventures can be undertaken, and that the audiences would follow jazz on this journey and perhaps find a new interest from the young and a renewed interest from the old. Regardless, the composition has been a success, and it is with great pleasure that I look forward to its performance and the audience's reaction.

Appendix A – This, My Violent Machine – Composition Story

CHAPTER I – This, My Undying Obsession

I never told them I didn't stop.

Every evening, working harder, pushing further, curiosity driving me to the brink of sanity. When my friends had found out the first time, I swore I would end it. The work they found so disgusting would be pursued no more! But it was a lie. Well, I meant it to be truth, I suppose. But I knew I wouldn't be able to escape it. My undying obsession was just that—immortal.

I never told them I didn't stop. In a way, I wish I had.

In the very beginning, I think there was a thrill in the deception. Hiding away in my workshop, I would forge my creation deep into the night, forgoing sleep to finish a particularly scintillating aspect of its construction. But the thrill would always turn to illness, an all-consuming guilt that left me shaky and nauseated. But I grew used to the experience as my obsession drove me past my weak moral barriers. The shaking disappeared. So did any physical manifestations of illness. I still resisted for a while, but then something broke. I didn't resist, but I didn't relish. It was a simple reality of my existence, as was eating or breathing. Every night, working on the devil's project, pushed forth by an insatiable curiosity only attributable to mankind.

For a while I put forth a pleasant face in the day, gritting my teeth at night and forgetting all with the rise of the sun. But my soul fractionated; my consciousness divided. Madness clawed at the edges of my vision. I became two beings; one a fine, upstanding, industrious citizen of the state, one a beast which I named in the back regions of thought after Hyde. Except, that isn't right. It wasn't a monster, separate and divided. It was always me. Me, the whole time. I tried to escape it. But the burden only grew greater. Yet still I persisted.

In some ways, my project was exactly what you might expect of such a work. It was disappointing, disgusting, but in some places mostly just unfortunate. But there was a shadow even within the blackness, a horrifying, disturbing side so unnatural that would cause most other human beings to faint or worse. I tried not to register this fact. I couldn't face myself. I couldn't face my reality.

One of my friends, in fact my greatest friend, knew the whole time, I think. I have never been very good at hiding things from him. His eyes pierced my soul, it seemed, and his smiles of greeting were tinged with a regret that his friend hadn't stopped such a demon's toil. I would still laugh with him, visit with him, but a chasm grew between us, delved by my self-destruction. I could see tears behind those piercing eyes, and I hated myself that I proceeded, concealing the tears behind my own. But my work was so far advanced, it fed itself—my undying obsession begged me to complete it. Curiosity was too strong, despite the fact that I knew the end result.

A great loneliness rose out of my work; it increased as I moved deeper into darkness. I told my friend I felt isolated, so he introduced me, in turn, to Her. I can't bear to think her name. The pain is too great.

My friend was trying to do me a service, but it was a service I misused. Whatever vestiges of free will I possessed were squandered upon a new obsession with Her. More divisions arose within me. I fell away from my friends, became distracted from my legitimate work, thinking only of her or my project, but never both. I cried myself to sleep as the madness crept ever further across my mind. Darkness consumed me. The lights in the universe went out; colors

drained from the fabric of reality. My life became covered in haze. I worked harder, obsessed greater. And then one day, as I always knew would happen...it was complete.

I stared at its face, iron and cruel. I stared at its hands, claws built to snatch and tear. It smiled at me, thanking me for life, the urge to kill in its red electric eyes, gears crunching, smoke flowing from the vents on its back. I left it bolted down in the workshop, unable to consciously release such an evil upon the world. When I awoke, it was gone, as I had known it would be. And when Her sister arrived at the door, the swirling madness around me, so intense and dizzying, simplified to a single realization. I knew what it had done. Her sister's tears flowed freely as I opened the door. My tears flowed freely as well.

CHAPTER II – This, My Memory in Agony

When her sister had gone and the door had shut, I fell to the floor with head in hands. Such memories! Such agony! I couldn't bring myself to make a noise; all energy, all life, all everything was gone from my body. My soul, my divided soul, had shattered into oblivion. In silence I remembered, and in silence I regretted.

We had first been introduced when she was on her way to play cello with the symphony, visiting my friend to invite him along. Making my project wait, I accepted an invitation to accompany him. Her solo was beautiful, a tender ballad to the universe that broke stone hearts and moved grown men to tears. Its sound rolled through my mind as I lay crippled on the floor. Such a terrible, beautiful sound, that music.

I found the strength to shout curses into nothing, and nothing replied. What had I done to deserve this?! I knew precisely the answer. What had caused this to happen?! I knew exactly what. What was I to do?! I knew. I had always known this would happen. How could I not? It had done what it was designed to do. And so I paid for my success.

I remember us strolling on the waterfront together, her hand in mine, watching white imperial ships roll in from the sea, smoke billowing majestically from their stacks. I would tell her jokes; she would laugh, if it was funny or not. Her smile could split the clouds, her voice bring peace to all a man's fears. I was so in love with her. I never told her, though; the guilt of my obsession weighed too greatly on my soul. I felt unfaithful, and unfaithful I was. I wish I had been able to tell her. I wonder if she knew. I'll never know now. She's gone. I have successfully destroyed her.

From the floor I stood with bitter resolve. I knew my task, knew the trial ahead. I locked my door behind me, unsure I would ever return. I proceeded down streets emptied out of fear. Tales of a nameless beast, rumors of a metal demon spewing ash from the fires of hell. But I had no fear of it; only an ever-increasing despair. I could see the ships in the distance, and my approach brought my deeper into memory. Her touch. Her presence. Her everything. All gone, a mass of bloody meat found in the early morning darkness.

I stopped, and heard the echo of her solo fading into the past. Before me it stood, smiling at its creator, black air rising from its back, fiery heart beating, red life caked on its massive claws. I fell to my knees, and stared at the cobblestone street beneath me, the one She and I had travelled so many times before.

CHAPTER III – This, My Immortal Nemesis

"Why did you do it?"

"Because you made me to." Its voice was the sound of a thousand terrible machines, the grind of steel and coal.

"But why did you obey?"

“I am built to obey.”

“Please don’t...”

“You built me to consume all else. So all else shall be consumed. Save for you.”

“Why are you letting me live?”

The machine laughed, and my broken heart turned icy.

“Because you are my maker. So long as I exist, so shall you.”

I stared at the dirt and dust, grinding my teeth tighter. This, my undying obsession, my immortal nemesis! I lifted my head. I stared into the demon’s face and trembling, begged it:

“Die.”

A laugh so deep and powerful I lost the will even to remain on my knees. I feel against the rough stone street, blood in my mouth and frozen sword through my chest. The laugh continued for too long, and my tears mixed with the filth beneath. A woman stumbled upon my scene and screamed. Still laughing, my violent machine bounded over and tore her to shreds before she had time to react. As She had been torn to shreds. A cry rose from my throat, but it was strangled by despair. The laughing died away. The beast turned towards me, claws newly reddened.

“I cannot die. You made me invincible. You did well in your work. Given the amount of time you invested in my construction, it’s no surprise.”

I could not respond. I shut my eyes, and willed that I would cease to be. In the old stories, the ancient tales of love and war, men and women were said to have died of grief. But such grace was not mine to receive. I was forced to endure the wicked workings of my creation.

Doctor Frankenstein had built a monster out of curiosity, knowing his methods were evil, but not necessarily the outcome would be. No excuses could be made for me. I knew, from the moment I started, that this would be the ending. My work was evil, the machine was evil. I was evil. I was my own immortal nemesis. And now She was dead. Soon everyone I knew would be dead.

“You have no business here, machine. Leave this world.”

A new voice, one I vaguely recognized from a distant, clearer reality. In response, my creation laughed again.

“I was born of this world, human! My business can only be here!”

“I was speaking of the grander scheme, demon. The universe has no space for such a killer as you. There is enough darkness here already. You cannot be allowed to persist.”

A growl from the beast.

“I will not be insulted by a human!”

I heard the clank of iron upon stone as the machine rushed away, but not the splattering of blood or the scream of anguish I expected. Instead, a cry of shock from metallic lungs, a sudden crash, and silence. I found enough energy to lift my head once more. Awe filled me.

My greatest friend, the one whom I had abandoned, stood over my monster, having seemingly disabled the machine by driving a knife through the neck joint. I don’t know how he had moved fast enough to evade the massive claws, or how he had forced his blade in far enough without it being snapped off by the grind of metal upon metal. But the main motor systems of the machine had been temporarily destroyed. The beast would kill no more that day.

I took the hand offered to me, and stumbled to my feet. I stared at this, my violent machine, and found no words. My friend seemed to need none. He placed a hand upon my shoulder, gestured to an iron arm, and I understood. Though it was heavy, we managed to drag the still smoking machine back to my household and lock it in a basement storage room next to my workshop. When we had finished, I threw the key into the furnace.

“It can’t be killed,” I explained. “I was too thorough in my construction. It will self-repair, and fast. The most we can do is lock it up.”

“I understand.”

“It only did what I programmed it to do. I’m the killer. I built it to destroy, so it destroyed. Take me to the police, please. I deserve punishment.”

My friend studied me. Such sadness in his eyes, not that others had died it seemed, but that one of his friends had fallen so far.

“No,” he finally said.

I stared at him. No?

“I’m going to give you a chance,” he said. “You built an evil machine, yes, but you couldn’t have known exactly what it would do. From the looks of things, you didn’t release it, it escaped.”

“But I *did* know what it would do, from the very beginning. I deserve punishment!”

“Yes, perhaps you do,” my friend spoke quietly. “But perhaps you don’t. You are obviously penitent. You have already suffered enough. Life is too precious to waste, my friend. Going to the courts now would be like throwing yourself from a bridge. You may deserve death, but I will not be the one to bring you to it.”

“So you’re going to let a murderer roam free?”

“I’m going to let a murderer guard his own creation so that no more die,” he responded. “It is part of you, but you dying will not make it go away. The military will wish to weaponize it, and if it ever gets out again, I don’t know that we’ll be able to stop it. I’m sure it’s cleverer in defeat.” He pulled out his pocket watch. “I’m going to depart now. If you need me, call. If you feel the urge to build again...” he sighed. “Make sure you tell me. I’ll talk you out of it.”

He walked up the stairs and was gone, leaving me to turn and face the permanently locked door. Part of me behind there. My violent machine. I could not destroy it, only imprison it, contain it. I hoped it would be enough. I wondered if my friend had made a mistake, letting me go free. He probably had. I had a chance now, I supposed, to go on. But She was dead! Would I even be able to continue? I sat down, still staring at the door. Beyond that door, my creation. Beyond that door, my darkness. Beyond that door, my violent machine.

I wept, and begged my shattered soul be once more whole.

THE END

Appendix B – Complete Score Studies

Note: The following notes are the verbatim notes that I took during this research project. As such, they are slightly confusing in themselves, but when taken in relation to the above research's conclusion make greater sense. For the sake of this project, we shall consider them to be “raw data.”

Sammy Nestico (Inside the Score)

-Basie Straight Ahead

- Many tunes fall apart for lack of strong melodic construction
- Harmonic extensions placed in the melody rather than accompaniment freshen nonextended chords
- Identical phrase endings tie piece together
- Dotted quarter permutation becomes eighth note displacement; “rhythmic sequencing.” “These rhythmic variations are valuable means of keeping the writing interesting but simple.”
- Limited re-uses of earlier material unify w/out overdoing the process to the point of predictability
- Nestico's voicings are consistently quality and solid because of good registers, and “for writing each section to sound harmonically complete if heard alone.”
- Trumpets are invariably in closed position
- Voicing styles:
 - Basie 4-Part: 4 tpts. Duplicated by tbns. And saxes 8vb; Bari. 15vb melody; four notes don't always contain melodic root, but almost always contain 3rd/7th/6th – works best on an active melody line
 - Thickened Line Voicing: all voices move parallel to the lead one; Power can fool us into thinking it's more complex
 - Basic Ensemble/Basic Chorale Voicing – Tbn/Sax. Voicings opened to include root, 3rd, 7th – interval between bass and next is larger than others (5th/7th); Voices don't automatically move parallel – move independent for voice leading and good sonority – Tpts typically 3pts w/lead double 8vb (or Block closed)
 - Combination: Brass in 4-pt. closed while Bari. Is chord bass and other saxes spread in basic ensemble type voicings
 - Saxs/Sax Solis – 4pt. drop 2 w/Bari. doubled @ octave
 - Drop 2 – 2nd voice from top dropped octave – makes Bari Rich
 - Supersax style – 4pt. block w/Bari. doubled @ octave
- Open basic chorale type voicings are more in supporting pads than in soli passages
- Basic ensemble – avoid doubling bass voice in harmony in the next octave above the normal bass range (C2 -> F3)
- Saxs in unison, not octaves = lighter sound

-Hay Burner

- “The best writing fits the talent of the players”
- Constantly doubled lead helps keep the focus on the rich-throated projection of the lead line rather than on fancy voicings

- In Nestico, really on Inversions and not Passing Chords in Sax. Solis
- Trumpet “wahs” notated “wa wa wa wap!”
- In Nestico, harmonized trumpets alone are rare
- Climactic impact: triad in tpt. (one doubled) over clustered tbn.

-General Nestico Stuff

- No intro ‘til last – write first chorus, take leftover material to write second chorus and build intro and conclusion to tie together
- Try to tie it together: Nestico “...to find something to hang my hat on.”
- Have a plan!
- If the melody stands by itself, away from the orchestra, all’s good
- Melody for first chorus, and then never return – take chords and write a new melody or a variation for the last chorus—trying to make something interesting
- Erase, rather than add

Thad Jones (Inside the Score)

-Three and One

- “Great arrangers, from Ellington to Thad, have written according to the talents of their own players”
- Good melodic construction: unified by ABAB₁ form; unified by sequences of the figures
- Well defined scale to freshness—ascending note to the 11th, and the note has appeared in the tune
- THAD DOESN’T MODULATE – keeps us intrigued w/interplay between trio and powerful comments of the band
- “Interest flow and dynamic contours are important clues to Thad’s success”
- “Like Nestico, he makes each individual section sound good within itself even when the full ensemble is playing.”
- Sax soli: gets good sounds throughout because each player plays idiomatic figures in registers where he can get a good sound. Voicings derive a lot from this concern.
- Sax voicings are usually spread more than an octave when all five are playing – most often a 9th or 19th between outer voices
- 5 part drop 2 voicing – take 2nd note from top and drop an octave
- When head sax is in low register, voicing closes. When lead sax goes higher, voicing opens.
- 5 part drop 2 and 4 voicing – take 2nd and 4th note from top and drop an octave
- Sometimes wider voicings use drop 2 + 4 voicing
- Thad throws in 4 part drop 2 w/melody an octave lower (like Nestico) frequently on m9th chords when 9th is in melody
- On dominant 13ths when 3rd or 13th is in melody, 4pt. voicing w/melody 8vb
- Thad = more spread between top two saxes and between bottom two saxes than between inner voices – minor second “grinds” are usually between voices 2/3 or 3/4 - 13th is often used in dom.7 type chords, but 13th and natural 5th not used in same octave – 5th is usually omitted in 13th chords.
- In *Three and One*, Tpts and Tbns always work together
- Tbns usually provide basic chord tones (1, 3, 7) to give meaning to extensions in trumpets

- Tbn voicing – when B. Tbn. on root, spacing can be large – when B. Tbn. not on root, all tbns within a 9th or 19th and adjacent voices are no more than a tritone apart
- Tpt. Voicing: rarely spread more than an octave – four voices sound good by themselves but do not necessarily portray the basic chord quality – routinely, the tpt. Structure contains enough chord extensions or alterations to form a different upper chord
- Lead tpt. usually doubled lower in brass except when lead tpt. plays the chord note since the bass and one low instrument are already sounding it
- Ensemble voicing: Brass as notated, saxes written to be complete, w/basic chord tones in lower voices
- It is rare to have both bari and bass tbn playing bass note – b tbn. usually handles this function
- Freq. dom. 13th chords for the full ensemble also follow the rule that the nat. 5th is either omitted or used in a different octave from the 13th
- 13th is never employed simultaneously with b13/#5, nor is natural 9 used w/b9/#9. But #9 and b9 are often used simultaneously.
- A b13 infers that the natural 5 may be present, but + indicates not (C+7(#9) is C, E, Bb, Eb, A, C)
- Thad often employs m2nd grinds for bite: in dominant 7ths, between 7th/13th or 3rd/#9th, in m9ths between 3rd/9th – Not all available grinds are used – m9/root rarely used in dom. 7th type chords, one between #11th and 5th never used in dom7th type chords, but occasionally in maj7th chords
- Richly extended chords – voice leading is smooth
- Just like Nestico, no doubling of chord bass in octave above normal bass range
- Passing Chords – dim7th (usually enriched w/added tone one full step higher than one of the four chord tones – tone can appear in any octave)
- Planing (exact parallelism) – melody moves by ½ step into chord, others also move parallel by half step, or if melody leaves and returns to same note/chord, other parts follow in parallel motion by note intervals
- Diatonic/scalar planning – under voices follow lead voice by moving step-wise to next tone in mode/scale related to chord
- Whole-step planning in minor 7th chords – exploits fact that each m7th chord contains in its extensions another m7th chord a whole-step higher – all lower voices may move up a whole-step w/melody and still be within the chord
- Special: when both m7ths include 9ths – 9th of upper is in apparent conflict w/m3rd of lower chord – but resultant sound is interesting
- Sub. Chords are cool too, but need to be written in bass – stronger functional character – harmonic energy and support for bass voices to move independent/contrary motion
- Tonicization! Just like the olden days, throw in an extra ii – V
- Tritone sub: secondary V7 may be replaced by bII7 because of relationship to uniq. V7 – called upper chromatic dominant
- Tritone sub as upper chromatic ma7 – may also be a M7 instead of a 7
- Wide trumpet spacing can work if 4th is high enough to balance others
- Some voices (saxes) can ditch voice leading to add chord textures
- Bass moving in 3rds can be refreshing compared to norm. 2^{nds}, 4ths, 5ths

-Kids are Pretty People

- Thad: always in mind a focal point where the chart is heading

- The 1st trombone never goes higher than A flat/A natural – rich sonority is often lost in ensemble passages when the first tbn is written too high.
- Occasionally bass voice doubled in next octave in clustered dim7ths, halfdim7ths, and minor7th chords

-Us

- As above.

-General Thad Stuff

- Have an idea. Follow self. Expression.

Bob Brookmeyer (Inside the Score)

-Hello and Goodbye

- Simple melodic materials can strike a happy balance w/complexity
- Out of the normal form – this one does so w/out being contrived
- Piece has to do with Tension and Release – controlled variations in density
- Despite thickness, not all possible chord/scale tones used, nor do # of pitches stay constant
- Don't confuse density w/intensity – more important to intensity are instrumental registers and presence and spacing of dissonant intervals
- Normally m2nds on top avoided because of melodic confusion – melodic figure is sequence so muddiness is clarified
- Generally, m9s are strongly avoided – Brookmeyer does generally, but occasionally puts them in obvious places – rules: no #11ths below a melody 5th, no #9ths below a melody 3rd, no 13ths below a melody 7th in a dominant 7th type chord, no M7ths below a melody root
- Parallel m9s are especially biting – saved for last chorus
- Brookmeyer also throws nat. 9 in w/alterd 9s - cluster impact chord w/naturally singable lines in and out of melody
- Synthetic harmony – harmony not identifiable as an idiomatic jazz chord – it just works? “Improve cadence”
- Simultaneous #5ths and nat5ths – appear in parallel motion in bar 232 0 could be because of heard earlier (subconscious)
- Suspended chords w/3rds – suspension and resolution @same tone – 3rd on top becomes more of an extension
- Intensity might increase as density decreases!
- Light saxes w/sop. Top w/light. Tbn's are good for Bari. to wk. against

-First Love Song

- Form: AA¹BA
- Instrumental colors disciplined and limited – focus on melody line and harmony
- Each harmony part is a melodic line that justifies through voice leading unusual upper extensions in low places
- Playing must be extremely well in tune for these weird structures to work

-ABC Blues

- One of the traps of pieces combining jazz and non-jazz: after a “serious” intro and transition, charts often let down the sound and may go into straight-ahead jazz – soloists

and rhythm section need help – also, casting unusual sound of mM7 in blues lends of triteness

-General Brookmeyer Stuff

- Music is like architecture – some chords go down, some up
- The harmonies create shapes of lines, actual geometric feelings of pressure, of building
- You control not only the music, but the feelings of the guys in the band and the people who hear it
- Music leads – little luck leading music

Maria Schneider

-Interview Stuff

- Difficulty in writing: what is a natural, spontaneous idea vs. what is generated by habit or even laziness
- Write w/out barlines – feel the flow of the phrase
- Material isn't manipulated apart from the texture

-Wyrgly

- **FORM**
 - A Intro: some fast stuff, brass pops
 - B Break down swing thing
 - C “Slow” section
 - A¹ Return to fast pop stuff from begin. (for a bit)
 - B¹ Break down swing for conclusion
 - D Conclusion: slowing, but still in shuffle – recalls feel of C in B section
 - Dynamics peak @m224 – lots of peaks w/each formal section as noted before (about 90% through)
 - Alternates between three styles: Double time swing, slow, almost ballad swing (contemplative), and a break down shuffle – this maintains interest throughout and a sense of freshness in the absence of distinct melodies outside of the bass line
- **MELODY**
 - The introductory pops are akin to the melody of the later slow section, or vice versa
 - The piece's melody seems to be the bass line of the break down section as much as anything else
 - Pops are formed by a M3 up, then a whole step down, then 2 steps up after a repeated note. Not so much LITERAL transformations later as much as paraphrases
 - Main slow melody works in a fairly standard 8-bar form, bass line is a 2 or 4 bar riff.
- **REUSE OF MATERIAL**
 - The syncopation of the bass riff forms the basis for the syncopated pads of the slow section – the latter of which returns later as “suspended” (in time, not harmony) interjections in the ending
 - As noted earlier, the slow section melody is paraphrased in the other sections
- **VOICINGS**

- A LOT of quintal harmony in the introduction and lots of clusters to add bite and momentum to pops – half step grinds less common than whole-tone spaces; in the introduction, at least, they appear in inner voices
- In the break-down section, as the saxes leave, Tbns become more compressed, employing half step grinds for the first few pops
- Mostly quintal flavor in the slower middle section – spaciness
- Clusters are almost always present, but generally reserved for mid-octave, though not restricted by voicing – sometimes Tbns/Saxes will just do it.
- **HARMONY**
 - Intro adds lots of 11s/suspensions – makes momentum and bite – grinding clusters in saxes
 - As stated above, there's a lot of quartal/quintal stuff accompanying the clusters
 - Lots of direct planing in pop sections. Elsewhere, parts still seem to move in parallel, but not exact planing.
- **ORCHESTRATION**
 - Omission of B. Tbn./Bass in intro + cup mutes make for a light opening despite chord bites – in contrast to the wild middle
 - Tpts almost always in unison when alone, or almost never alone – Tpts and Tbns play a lot tighter – lots of homophony
 - Saxes play slow section melody as a unit, keeping things simple
 - LOTS of ensemble unisons

-Evanescence

- **MELODY**
 - An eight measure $\theta. \varepsilon \eta$ thing that becomes the core motif of the piece. Beyond that, the piece is basically one continuous set of variations. The second half of the melody (minor) does return fairly regularly.
 - The general MELODIC form is ABA^1C , where A is the main melody, B is a development, and C is a minor permutation
- **FORM**
 - Loosely, there is a sort of overarching $ABCA^1A^2$. However, again the piece is basically a continuous development of the original dotted quarter motif. Within each section, generally the minor second half of the melody takes a fairly permanent rule (itself a permutation of the major melody: a half rest then the dotted quarter)
 - The piece is constructed mostly around the solos, above represented by letters B and C (Tenor and Trumpet). However, both solo sections are unique. The Tenor one seems to riff upon what naturally flows out of the minor permutation. The trumpet approaches atonal “free jazz.” Interesting that the solo sections would not only be diverse in themselves, but diverse in the wider context of the whole piece. Nowhere else do the chords or atonal clusters appear but in these sections.
 - The A^1 sections harkens back to the more understated opening and the harmonies present there – ends upon the minor permutation after repeating AB extra (rather than ABAC)
- **REUSE**
 - Besides the above mentioned rhythm, the dotted quarter as a form of syncopation is used frequently

- Harmonically speaking, the dissonant crunches of the minor permutation occur frequently in developmental sections and are more consistent in their own context than the major harmonies are w/the main motif. The piece ends referencing the minor motif, and the final chord itself is the final chord of the motivic unit
- **VOICINGS/HARMONY**
 - As previously noted in “Wyrgly,” quartal harmony in the keyboard part is used frequently, however it is still to a lesser degree here
 - Clustering is very present once again
 - There’s VERY frequent use of pentatonic chords – and most often as clusters. Furthermore, the relevant pentatonic scale for this piece is the standard black-key pentatonic scale: Gb Ab Bb Db Eb, often over a Db, giving the harmonies a suspended quality, since the pentatonic on Db is suspended at 2 and 4.
 - In denser sections, lots of parallel motion is used. Where the lead goes, lower voices tend to follow.
- **ORCHESTRATION**
 - The string bass is RARELY notated beyond just a few qualitative descriptors, and the Bass Tbn. and Bass Clnt. almost never hold the same pitches – B. Tbn. often moves w/Bass, but not quite sure why some omissions were notated – opinion or actually too dense?
 - When against the brass and thick brass voicings, multiple flutes are almost always doubled. Throughout, with few exceptions, soprano saxophone and flute are played in unison, for both a volume boost and a color selection.

-Gumba Blue

- **MELODY**
 - As w/Wyrgly, the melody seems to be more the riff-like structure in the bass. However, the rhythmic formation of the bass line is dismantled and used throughout. Also, though pitches seem to be fairly variable, the main non-bass melody seems to be based around another dotted quarter rhythm, almost always in the same shape
- **FORM**
 - The piece follows a fairly straightforward form: IntroABA¹CA²Extro; where B is the tpt. solo and C is the tenor solo. The extro is also itself a modified and slightly expanded A section. We might think of it as the classical code adapted for the jazz form.
- **REUSE**
 - The bass line doesn’t move, and the rhythmic permutations and units of it make up most of the piece-especially the dotted rhythmic motif and its counterpart, a double or more dotted quarter set
- **VOICINGS/HARMONY**
 - Schneider once again employs clustering, but on a lesser scale. This piece’s rather and sonority and fairly constant bite is due to an abundance of M7 intervals that are empty and often distant from the root, or contain within them alternations such as a raised 5 or 4 or a minor 3. Again parallel motion seems to be one of her favorite pastimes.
- **ORCHESTRATION**
 - As w/Evanescence, the flute almost never plays a note by itself, usually doubled w/a saxophone for both color and volume effects. Frequent use of mutes for bite

is also present, sometimes employing two types of mutes at a time within a section. When that is the case, she seems to turn to a nested hierarchy, where two of the trumpets are 1st and 2nd cup trumpet, and two of the trumpets are 1st and 2nd harmon trumpet (though it is not notated as such)

-Some Circles

- **MELODY**

- The main melodic idea is presented in the opening section. This is paraphrased and transformed throughout, though never precisely restated in the same way
- The majority of the piece is actually an improvised tenor saxophone solo, so Schneider's writing isn't even the majority of the melodic interest for this piece

- **FORM**

- This piece could be described as AA¹A², where A¹ is the massive tenor solo and A is everything leading up to it, and A² is everything departing. Since there are no transpositions, feel changes, or otherwise distinguishing characteristics, the piece is almost a single development of the A section. It never gets very loud, but as with most of Schneider's compositions, it seems, the peak of volume and intensity is at the end of the Tenor solo.

- **REUSE**

- The melodic motif professed in the first few measures is the close relative of essentially every single following melody

- **VOICINGS/HARMONY**

- This piece makes less use of the clustering Maria Schneider shows in other selections, but makes very present her appreciation for the sound of the minor 9th. A couple of times, she has two minor 9ths in the same chord, neither of which really fat. This adds definite bite to them, that makes the unison near the ending so powerful (few pieces can make a unison like that sound so impressive) Unlike the other MS pieces I have analyzed, there is significant use of chorale writing here

- **ORCHESTRATION**

- MS shows her orchestrational genius here. The Alto Flute is allowed to play by itself because of almost one per part voicings in fluegelhorns and general softness. The Tuba rather than B. Tbn. adds more resonance and flow to the bass line, whilst the exclusion of most any saxophone but solo tenor making a soft quality.

-Green Piece

- **MELODY**

- Again, there is no "sectionalized" melody as might be seen in older charts. However, the melody in this chart is certainly one of the most distinctive yet seen in her charts, and the most developmental.

- **FORM**

- After a brief introduction, the form could be said to be AA¹A²BCDEA³, where A is a statement of the melody, B is the contrapuntal development of the melody, C is the tenor sax solo, D is the Piano solo (there is a small Bridge here based on A, but it is too small to be referred to as another section), E is a more highly developed shout chorus on the A theme, but with enough of its own flair to call it distinct.

- **REUSE**

- Almost everything in the piece comes from the scalar melody from the opening, occurring in two rhythmic forms: θ . θ . and $\theta \epsilon \theta$. θ Coincidentally (or not) this second version is also the foundation for the right hand of the piano in the ostinato sections.

- **VOICINGS/HARMONIES**

- In the opening, there is some borderline pandiatonicism as the Tpts (Flug.) ascend scalewise against melody
- Much more chorale style independent part motion is present in the piece. Furthermore, there is a great presence of quartal harmony and tertian extended harmony rather than clustering; altered extensions are almost nonexistent

- **ORCHESTRATION**

- Again Schneider displays interesting orchestration. Much of the time, Bs. Clnt. is playing melody w/rest of the reeds, softening saxes. Flugelhorns are also used frequently. IN the contrapuntal sections moving lines move in unison to balance out texture.

-Gush

- **MELODY**

- Perhaps the MOST distinctive melody thus far, the melody for Gush is a repeated phrase that is later transposed. It appears almost intact over the majority of the piece, and is almost never developed beyond its original form.

- **FORM**

- After a brief introduction, form proceeds as follows: AA^1BA^2 , where A is the melody section and B is the massive Sop. Sax. Solo section. It should be noted here, as with most (if not all so far) that Schneider's solos do not directly tie to the rest of the piece. Whilst this solo section is more related than others, it is still just distant enough to make one feel some connection

- **REUSE**

- The melody from the introduction does Everything for this piece. The Backgrounds in the solo section diverge from the main thematic material slightly, but at the same time, nothing much else.

- **VOICINGS/HARMONY**

- Much more standard tertian groupings are present in this piece, with less clustering, than many of her other charts. Harmonic motion is generally much over a pedal F#, transposing sometimes up a 4th to B as a pedal

- **ORCHESTRATION**

- The Bass Clarinet solo ostinato later joined by Tuba adds a nice dark contrast to the lightness in the melody used by Tenor, flute, and sop. sax. unison. That mixture itself is rather interesting, sop and flute mixing again makes for an interesting and in its own way unique sound

-My Lament

- **MELODY**

- A fairly distinctive melody in the Tenor solo, introduced prototypically in the introduction and finally stated full out when the tenor solo begins

- **FORM**

- ABCB¹A¹ Where A is the introductory material, B is the main, written out melodic solo, and C is the improvisatory solo. Unlike many of her other solo sections, this solo section seems to abide by the same rules as the rest of the chart.

- **REUSE**

- The introductory melody is sort of a prototype to the main tenor saxophone melody to follow. The ending of the introduction also serves as the ending to the piece. Formulaically, each section has a very close match on the other half of the piece (excluding, of course, the solo section in the middle, which is sort of a modified B section itself that bridges the two “real” B sections)

- **HARMONY/VOICING**

- Again, not as many clusters or quartal voicings here as her other pieces. Lots of 11ths as usual, and lots of movement on tritone substitutions. Most of the harmony seems to be tertian—based, and in many respects fairly “simple” and devoid of the really complex extensions

- **ORCHESTRATION**

- When fighting chords in the rest of the ensemble, the melody is almost always doubled, with the exception of the tenor solo. Instruments are used in registers where they give off greatest warmth.

-Dance You Monster to My Soft Song

- **MELODY**

- As with many of her songs later on this album, the melody follows a quasi-riff like form that never precisely repeats. It could be said that the melody is in a 44-bar melodic form since that is when the key changes and another instance of the A section begins.

- **FORM**

- Speaking of form, this piece goes: IntroAA¹BCDA²Conclusion, where A is the main thematic material and melody, B is the guitar solo, C is the trumpet solo, D is connecting material, and the Conclusion is a shortened “A” section that has its own behavioral characteristics within the confines of an A section

- **REUSE**

- Besides supplying melodic material, the main melody makes an appearance in the solo background. The melody crunches are also cannibalized to form later crunches and slides.

- **VOICINGS/HARMONY**

- This piece is basically one giant m9th. The reason the lower dissonances have power is because of this interval. Plenty of motion by 4ths/5ths when moving between chords, and 4ths are featured prominently in the second A section. Several times Schneider employs two simultaneous cluster groups—one high, one low

- **ORCHESTRATION**

- Much of the piece the BTbn/Bari/Bass are doubled. However, when they split the BTbn continues to play the bass while the Bari plays its own part.

-Last Season

- **MELODY**

- The melody is repeated verbatim in the last A section of the piece, which is itself a transformation of the other melodies. Though it is very audible, the B. Clnt. ostinato is not melodic in its own right.

- **FORM**

- Intro AA¹BCA²A Conclusion
- It should be noted that this is one of the few MS charts that has a return to the A section in such a direct and traditional way. The solo areas (B and C) are more directly tied to the form of the chart than most of the others.

- **REUSE**

- The opening piano solo melody is the foundation for the main melody of the piece, which as it has been noted, is expressed quite often in its entirety.

- **HARMONY/VOICINGS**

- Lots of ostinato changes; lots of tritone subs; also, lots of more traditional chord moments, along with plenty of suspensions

- **ORCHESTRATION**

- Same noted here as noted elsewhere. Doublings prevent overbalance. Clnts. And Flugs. Help keep the beginning darker and less powerful than the rest of the piece.

-Scenes from Childhood – Bombshelter Beast

- **MELODY**

- There's actually not much of a distinguishable melody to this piece. However, there's a very distinct set of triplets that act as a unity motif

- **FORM**

- AA¹BCDD¹, where A is the introductory material, B is the stop time thing, C is the Bari Sax solo, D is the guitar solo, and D¹ is the conclusion. A¹ is as close to the melody as we ever get.

- **REUSE**

- As previously noted, the triplet motif is omnipresent. In the stop timey section, the melody is derived from it.

- **HARMONY/VOICINGS**

- Lots of clustering and some planing. Actually, for the number of pops, there are a lot of chorale-style movements between pops.

- **ORCHESTRATION**

- Two soprano saxes bring intensity to the sax section sound, adding for more bite in the pops and a more flute-like tonality elsewhere.

-Scenes from Childhood – Night Watchmen

- **MELODY**

- The melody is based upon the opening chorale-like figure that keeps attempting to rise and resetting itself

- **FORM**
 - ABCDB¹A¹, where C/D are the solo sections and A is the Chorale. B is sort of related to A in itself, but is distinct enough to be its own section
- **REUSE**
 - The triplet motif from Bombshelter Beast actually makes an appearance grafted to the chorale melody from this one
- **HARMONY/VOICINGS**
 - Nothing new to report
- **ORCHESTRATION**
 - Nothing new to report

-Scenes from Childhood – Coming About

- **SEE ELSEWHERE**

Darcy James Argue

-Phobos

- **MELODY**
 - There is a melody in this one. It moves in a 40 – bar phrase. It never really returns after the beginning, but it's still fairly literal when it repeats the first x.
- **FORM**
 - Intro AA¹BCDE Conclusion
 - A is the melody (A¹ only refers to countermelodic contrast), B is the tenor solo, C is the solo in slowness, D is the solo in fastness, E is the chorale. As DJA mentions on his website, Bob Broomeyer says solo doesn't happen until nothing else can happen. Perfectly illustrated here. DJA develops the attitude of the piece while only repeating a formal section once. Granted, the bass line does return.
- **RE-USE**
 - The bass line out of the cajon solo proves to be the unifying characteristic of this piece. The chorale is actually an augmented version of the melody. Furthermore, the soft trills and whole notes from the beginning return later.
- **HARMONY/VOICINGS**
 - A lot of clustered M chords in DJA's work. Interestingly, here is more independent part motion outside the chorale section than in MS's work. In this work, there are a lot of parallel 4ths and 5ths in the outer park.
- **ORCHESTRATION**
 - Use of varying mutes nice; All WW alts except one Tenor and Soprano. Flugels at some points make for a very mellow, dark tonality fitting the piece's sound world. Flute is always higher unless solo and everything else is soft. The electric bass and guitar have their own power (more so than MS) and the rock drum set completes the move.

-Zeno

- **MELODY**
 - There is one here, as well. It repeats at the ending, too, and comes back in various forms before that.
- **FORM**

- Intro ABCDEA¹ Conclusion
- A is the melody section; B is the distorted melody section, C is the start of the tenor solo, D is the groove section of the tenor solo, E is the ending of the tenor solo, and A¹ refers more to countermelodic material than melodic.
- **REUSE**
 - The melody comes back in various forms, and the piano/guitar accomp. Stuff is traded around the ensemble. Even the ending countermelody seems related in its own way to the main melody.
- **VOICINGS/HARMONY**
 - Lots of individual part writing! Clustered planing in the modified melody section. Clusters on a large scale not as present. Lots of quartal/quintal things – related to parallel 5ths/4ths
- **ORCHESTRATION**
 - No saxes at all. Flute and muted trumpet common, making a unique and very mellow quality. This piece is sort of mellow like that, though it certainly still possesses a drive behind it.

-Transit

- **MELODY**
 - There are actually two melodies to this piece: the opening chorale, and the unison line introduced in the saxes when the fast section is underway. Neither return as they are, illustrating less a strophic song form than a grand melodic transformation
- **FORM**
 - ABCDEFG
 - A is the chorale, B is the fast melody, C is the modified chorale over the fastness, D is the solo over regular fastness, E is the solo over distortion, F is the solo conclusion, G is the literal chorale over fastness. Note that the tpt. solo is in line with the rest of the piece, not outside, much like MS
- **REUSE**
 - The opening chorale structure returns twice in two distinct permutations while the background remains similar in all forms
- **VOICINGS/HARMONY**
 - Lots of quartal harmony and open 4ths/5ths in unison. The piece is more a series of contrapuntal lines than chord groupings, so actually the majority of audible vertical sonorities are the intersections
- **ORCHESTRATION**
 - Distorted guitar drives the ending. Nothing else truly astounding is present orchestrationally. Although, that is perhaps the sign of mastery.

-Redeye

- **MELODY**
 - Two distinct melodies exist in this piece: the initial opening winds melody, then the guitar solo melody superimposed over its repeat. These two melodies occur frequently, often times flipped between their original instrumentations
- **FORM**
 - Introduction AA¹BCA²A³ Conclusion

- A is the main melody, and A² is actually a variation on A¹ rather than the original A. B and C are guitar solo material.
- **RE-USE**
 - Also noted is the re-use of the two melodies in various places. The opening guitar lick is carried throughout, at one point allotted to winds and another to the piano when the guitar is soloing.
- **HARMONY/VOICINGS**
 - Much of this piece, as with DJA's other charts, is about the intersection of melodic lines. In the darkest sections, the voicings are clustered, with the melody line doubled or tripled to help the listener discern it.
- **ORCHESTRATION**
 - Again, no use of saxophones, instead relying exclusively on reed doubles. This adds to a soft and airy texture. There are times in both this piece and a few of his others where the winds play as if delayed: one plays the exact same notes just an eighth note behind the first. When a less present instrument is added, they are almost always doubled. Tbn's usually double Tpts at the octave in unison chords as well.

-Jacobin Club

- **MELODY**
 - The piece is mostly tenor and tbn. solo, though there is some semblance of a melody in the opening that returns near the end. It also returns as backgrounds to the solos. Actually, the melody is very present once you know it.
- **FORM**
 - ABCDEF
 - A is the slow, chorale-like introduction, B is the introduction of the tango, etc. Things peak at E.
- **REUSE**
 - As above noted, the melodic material is somewhat reused. The use of repeated notes is also frequent. Some textural material is also present, but so far as development/transformational material there is not as much as might be found in others of his pieces. Actually, the countermelodic material in the tango section all seems to have its roots in the opening
- **VOICINGS/HARMONY**
 - Also introduction of lines, but some key interesting harmonies in latter half of piece. Parallel 5ths make an appearance to give some crunch, as well as dim. 5ths beside normal 5ths, and minor major 7s.
- **ORCHESTRATION**
 - Saxs, but no Bari. – again for the darkness, a more “reedy” feeling. The use of cajon instead of drum set is a rather interesting and cool orchestrational touch.

-Habeas Corpus

- **MELODY**
 - The bass line and the repeated notes are in places the melody. However, there is also a distinct normal melody introduced in the beginning and carried over into other sections and repeated into the ending.
- **FORM**
 - ABB¹CDEA¹

- A is bass, B is melody, C is the sixteenths, D is the tbn. section (rock starts), E is the driving rock
- **REUSE**
 - The sixteenth note motif is reused constantly. The melody itself is repeated only twice. Beyond that, it is difficult to say the melody returns in a more “obvious” form.
- **VOICINGS/HARMONY**
 - Lots of parallel 4ths; lots of part intersection. Also lots of 5ths. In the 16ths section, the piece revolves around two sets of parallel 5ths which intersect to form a suspended/augmented chord. Play and lots of dusting in MIDDLE voices
- **ORCHESTRATION**
 - This is one of the most interesting orchestrational works I’ve ever seen. The sixteenth notes are written to flow between each other, and there are times where things become stretto.

-Obsidian Flow

- **MELODY**
 - There is an alto melody at the beginning, but for the most part this is an improvised solo.
- **FORM**
 - Evolving.
- **REUSE**
 - The opening is the foundation for backgrounds
- **VOICINGS/HARMONY**
 - DJA stuff, mostly centered around large clusters and quartal harmonies.
- **ORCHESTRATION**
 - Genius of trade-offs. Displacements present here as well.

Appendix C – Glossary of Relevant Musical Terms

Bari. - abbreviation for "Baritone Saxophone"

BTbn. - abbreviation for "Bass Trombone"

Chart - a jazz musician's term for *score*

Coda - the last section of a piece of music, occurring after where the piece "could" end (in other words, after a final cadence)

Development - the section of music in which the general themes are fragmented and harmonically sequenced (moved to different keys) to ratchet up the tension and transform the themes

Flug. – abbreviation for "Flugelhorn"

Head - the opening of a jazz chart, in other words the memorable melody, the "chorus"

Pandiatonicism – a compositional style in which a composer treats each note of a musical scale equally. Clustering and the intersection of lines are hallmarks of this style

Score - the sheet music off of which a conductor reads or to which a composer writes

Tbn. – abbreviation for "Trombone"

Tpt. – abbreviation for "Trumpet"

Tritone – the “devil’s interval” of old, the tritone is the interval of an augmented fourth or a diminished fifth

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